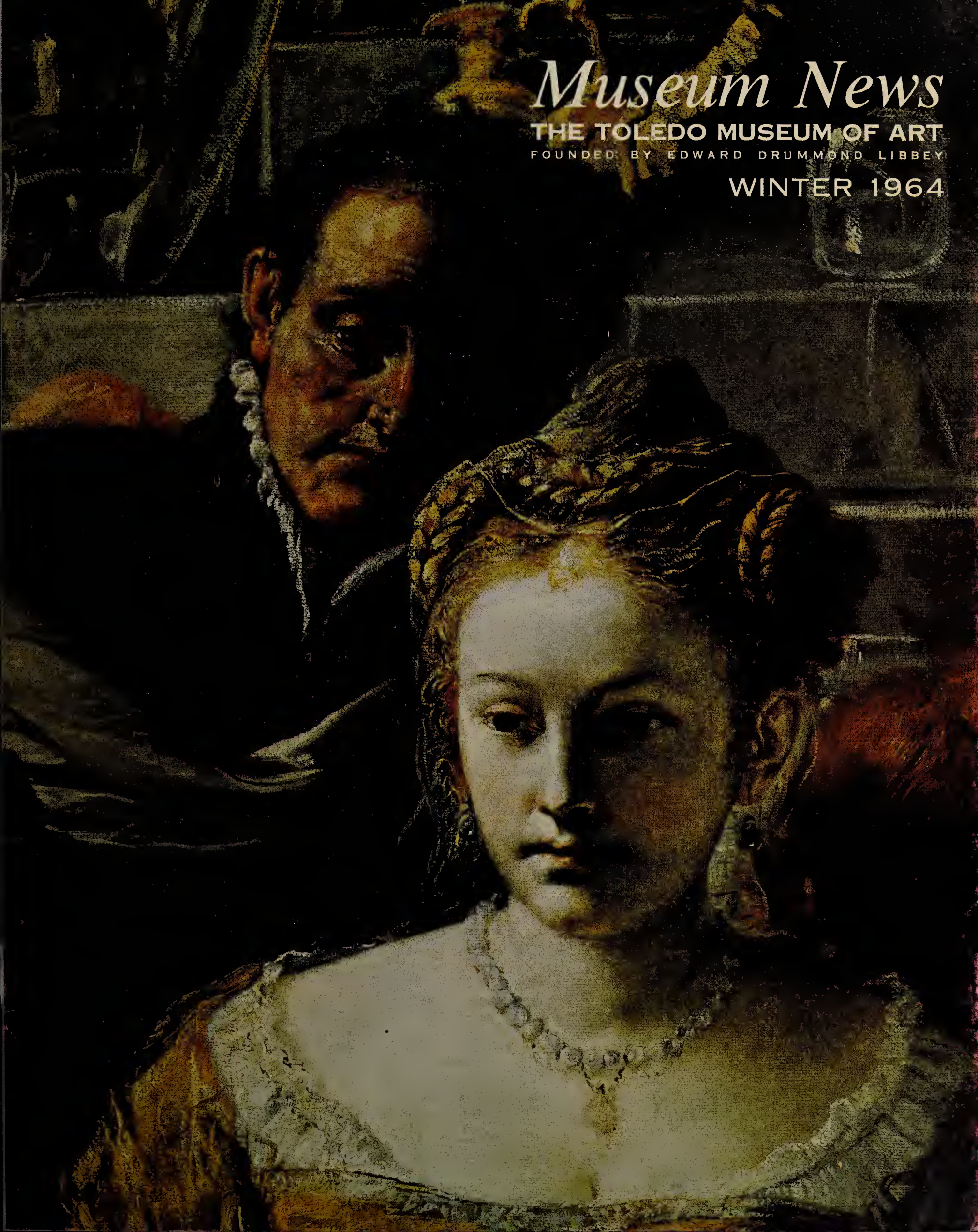
Museum News

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

WINTER 1964



Duck. Earthenware, painted decoration. Greek (Corinthian), 650-625 B.C. Ht. 4⅜ inches; length 3 3/16 inches. 64.54.

This publication illustrates 48 works of art added to the collections of the Museum during the past six years. These paintings and objects are a selection from 100 new acquisitions shown together in the current special exhibition, Treasures for Toledo.

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THE TOLEDO MUSEUM OF ART

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WINTER 1964 ***New Series: Volume 7, Number 4***

EDITOR: Otto Wittmann

ASSISTANT EDITOR: Millard F. Rogers, Jr.

COVER: MATTIA PRETI (1613-1699). *Italian. The Feast of Herod (Detail). About 1656-1661. Oil on canvas. 70 x 92 inches. 61.30.*

BACK COVER: AGOSTINO CARRACCI (1557-1602). *Italian. The Fan (Detail). Etching. About 1590. 14½ x 9⅞ inches. Frederick B. Shoemaker Fund Purchase, 1964. 64.42.*

TREASURES FOR TOLEDO

An art museum's principal reason for being, and its very heart, must be its collection. The vitality and character of the museum are largely determined by the direction and emphasis given to the collection, as well as by the rate of growth. Above all, quality should be the chief criterion. The quality of a work of art is not necessarily related to rarity or to current market value. Rather it has to do with the artist's conception, his interpretation of an idea, and his technical skill, as well as the state of preservation of the work of art.

It may therefore be of interest to consider the direction taken by one American museum in its acquisitions over a brief period of six years. Since 1959, the Toledo Museum of Art has made 480 acquisitions. Many of these have already been published in the Museum's quarterly, *Museum News*, among them the three panels by Gerard David of the *Miracles of St. Anthony of Padua*, the Cook Signorellis, the Cuyp *Riding Lesson* and the Nicholas Maes *The Happy Child* to name but a few paintings among a large and varied group of other pictures, sculpture, furniture and objects.

Illustrated in the following pages are forty-eight works of art selected from a group of 100 which are now exhibited and published for the first time as acquisitions of this Museum. The selection may be characterized as a new small "museum within a museum," for it ranges from the art of ancient Egypt to that of the present day. It embraces painting, sculpture, silver, furniture, ceramics and glass. It represents the general nature of the Museum's collection.

In some instances it leads us into new fields, such as English silver; in others it supplements and strengthens already existing specialties, such as glass. It is, of course, impossible to judge the wisdom of acquiring these works of art, aside from an appraisal of their intrinsic quality, without knowledge of the collections which already exist here.

It should be known that the number of European paintings has doubled in the past fifteen years over that gathered in the first forty-eight years of this Museum's existence. Almost all the 17th century Dutch and 17th and 18th century French paintings have come since 1950. It therefore may appear logical that examples of 17th and 18th century Italian painting now take their place as new accessions.

The number of American paintings, particularly those of the 19th century, has increased greatly in the same period. The present addition of a Harnett with special meaning for Toledo, as well as two 19th century American sculptures will further illustrate the art of our country during these years.

Decorative arts have, during this same period, entered the painting galleries. Furniture, bronzes, chandeliers, tapestries, ceramics and glass were for the first time integrated with the paintings to develop a series of galleries arranged by country and period. We have found this integration of the arts to be at once attractive and instructive to our visitors. This has encouraged us to add substantially to our decorative arts during the last six years.

Other areas, such as that of Impressionist painting and ancient glass, have not been supplemented since 1959, for our distinguished predecessors collected in these fields when examples were plentiful and prices low. A notable exception is the superb Cézanne bought with perception some years ago by Mr. and Mrs. William E. Levis and recently given to the Museum.

During the first two decades of its existence the growth of the Museum's collection was slow and difficult as the Museum struggled to establish itself in the community, and as needs for a building and for educational programs took precedence over art acquisitions. Edward Drummond Libbey, founder and first President, and Arthur J. Secor, second President, both acquired paintings for their own collections during these years and generously gave and bequeathed their collections to the Museum.

It was Mr. Libbey's bequest which gave the Museum its first great opportunity to collect, for he directed in his will that at least fifty per cent of the income from his estate be used for the acquisition of works of art. These funds, together with another generous bequest by his wife, Florence Scott Libbey, are still the chief sources for acquisitions. Most of the paintings and objects illustrated in the following pages were acquired with funds from the estates of Mr. and Mrs. Libbey, and unless otherwise indicated the new accessions have come from this source. Other generous donors are acknowledged in the text, as a new generation takes its place beside these donors. Indeed, the Museum and its collections remain alive and growing only because of the foresight and generosity of all these enlightened benefactors.

Otto Wittmann, Director

Relief showing the Royal Scribe Amenhotep, his wife Rennut, and a Sem priest. Polychromed limestone. Egyptian, XIX Dynasty (1314-1197 B.C.). 43½ x 30¾ inches. 62.24.

(Below) Oinochoe with Cover. Earthenware, painted and incised decoration. THE PAINTER OF VATICAN 73. Greek (Corinth), 640-630 B.C. Ht. 9⅝ inches. 63.23 The frieze shows a characteristic Corinthian combination of real and imaginary animals; shown here are a harpy, sphinx, lion, ibex and panther.

(Right, top) Pyxis with Cover. Earthenware, white ground painted decoration. THE PAINTER OF LONDON D 12. Greek (Attica), about 460 B.C. Ht. 4¾ inches; diam. 4½ inches. 63.29. This charming cosmetic jar shows two Greek ladies, their wool winding put aside, playing ball with apples.

(Right, below) Skyphos. Earthenware, painted decoration, black-figure style. THE THESEUS PAINTER. Greek (Attica), about 490 B.C. Ht. 6 11/16 inches; diam. 8 13/16 inches. 63.27. The Greek god Theseus performed many heroic feats, among them the slaying of the monster Procrustes who murdered his guests after determining whether or not they were the right length for his bed.

Bronze Hydria. Greek, 600-500 B.C. Ht. 20¾ inches. 64.125.

Bottle. Blue glass, mold blown. Iranian (South Caspian area), 9th-10th century. Ht. 9⅝ inches. 62.27. Beaker. Green glass, facet cut. Iranian (Sassanian), 4th century. Ht. 2⅜ inches; diam. 3 7/16 inches. 62.26.

Portrait of a Lady. Limestone. Palmyrene, 100-200 A.D. 23 x 18 inches. 62.18. The citizens of the powerful trading city of Palmyra, in present day Syria, are best known to us by half-length funerary reliefs carved in the soft local stone. According to the inscription, the name of this richly bejewelled lady was Umm'abi.

FRANCESCO PRIMATICCIO (1504-1570). Italian. Ulysses and Penelope. Oil on canvas. 44¾ x 48¾ inches. 64.60. Primaticcio was one of the principal artists brought to France by Francis I to establish Italian art at his favorite palace of Fontainebleau. His influence on French art was enormous, in his own time as artistic director for the French Court, and in the 17th and 18th centuries, for which the elegant refinement of his art was a major source of inspiration. This picture is perhaps the finest of the very few oil paintings that can with certainty be attributed to Primaticcio himself. Showing Ulysses recounting his adventures to his wife, Penelope, it is based on one of the frescoes in the Gallery of Ulysses at Fontainebleau, Primaticcio's greatest work and one of the wonders of its time. This picture formerly belonged to the Earls of Carlisle at Castle Howard, Yorkshire.

(Left) Torso of a Young God. Italian marble. Roman, about 130 A.D. Ht. 59 inches. 61.20. This sculpture is a Roman copy after a Greek original of Apollo or Dionysius. In the early 17th century it belonged in the famous collection of antiquities assembled by Cardinal Ludovico Ludovisi at Rome, and remained the property of his descendants until about 1880 when it was acquired by Baron de Somzée of Brussels.

ALBRECHT DURER (1471-1528.) German. St. Eustace. About 1501. Engraving. 14⅛ x 10⅜ inches. Ex-collections: Guiseppe Archinto, Milan; Henry Harper Benedict, New York. Frederick B. Shoemaker Fund Purchase, 1964. 64.43.

(Right) LUCAS CRANACH THE ELDER (1472-1553). German. Saints Catherine, Margaret and Barbara. About 1515-1520. Oil on panel. 48½ x 22 inches. 61.32.

MAESTRO GIORGIO ANDREOLI (about 1470-about 1553). Plate with Perseus and Andromeda. Italian (Gubbio), signed and dated 1527. Tin-glazed earthenware (maiolica), polychromed and lustred decoration. Diam. 10 inches. 62.38.

Ostrich Egg Cup and Cover. Silver gilt and ostrich egg. English (London), 1584. Ht. 14½ inches. Maker's mark: heart over two clubs. 64.52. This is an example of the Renaissance love for presenting rare, exotic objects in a costly and highly wrought setting. To Europeans of the time of Queen Elizabeth I, the ostrich was a storied creature, as much fable as real. Engraved with the arms of the Rice family of Buckinghamshire, this cup formerly belonged to the Earl of Ducie.

(Below) Cabinet. Oak. Dutch, early 17th century. Ht. 49¼ inches; length 64 inches. 64.29.

WILLEM MOREELSE (before 1630-1666). Dutch. A Scholar Holding a Thesis on Botany. Oil on canvas. 26⅜ x 32⅝ inches. Signed upper left: W Moreels: 1647. 62.70. The subject is an unknown graduate of the University of Utrecht, holding his thesis on botany and wearing the academic cap with laurel wreath of a Doctoral candidate. The gold medal with the arms of the City and University was awarded at this time to students receiving their Doctorate.

MELCHIOR D'HONDECOETER (1636 - 1695). Dutch. Still Life with Birds. Oil on canvas. 21⅞ x 18⅞ inches. Signed lower right: M. d'Hondecoter. 62.69.

Cabinet on Stand. Ebony, with floral marquetry, tortoise-shell, ivory and wood veneers, and gilt bronze mounts. Flemish (Antwerp), about 1680. Ht. 77 inches; width 51 inches. 62.21.

(Right) ANTHONY VAN DYCK (1599-1641). Flemish. Portrait of a Man. About 1630-1631. Oil on canvas. 41½ x 33 inches. 64.33. The unknown sitter for this portrait was painted at Antwerp on the eve of Van Dyck's departure for the Stuart court at London. The picture comes from the collection of the Earls of Dalhousie and Colin Broun Lindsay in Scotland.

MATTIA PRETI (1613-1699). Italian. The Feast of Herod. About 1656-1661. Oil on canvas. 70 x 92 inches. 61.30. Preti painted a number of dramatic Biblical feasts for wealthy Neapolitan families. Here, Salome presents the head of John the Baptist to Herod and Herodias. This canvas formerly belonged to the Caraffa and Stigliano families at Naples and is now considered to be one of the most important Baroque paintings in America. Preti was considerably influenced by Tintoretto and Veronese, whose grandiose spectacles are suggested by this picture.

(Left) PIETRO DA CORTONA (1596-1669). Italian. The Virgin Appearing to St. Bernard. 1626. Oil on canvas. 57⅝ x 44⅝ inches. 60.31. This picture was painted for Cardinal Giulio Sacchetti in 1626, and given by him to the Barberini Pope Urban VIII before 1631 as a mark of gratitude for having been raised to the rank of Cardinal. The picture remained in the Barberini family collection until 1960. The Sacchetti were Cortona's first important Roman patrons, and the presence of St. Bernard refers to the Bernardine monks attached to the Cardinal's titular church of Santa Susanna in Rome.

SALVATOR ROSA (1615-1673). Italian. Landscape with Hagar and the Angel. Oil on canvas. 63 x 74⅞ inches. 61.29.

LAURENT DE LA HYRE (1606-1656). French. The Allegory of Geometry. Oil on canvas. 40 x 62½ inches. Signed lower center: L. DE LA HYRE. in. & F. 1649. 64.124. This is one of the allegories of the Seven Liberal Arts painted between 1648 and 1650 for the Paris house of Gédéon Tallemant, a member of the Council of State. Several pictures from this series are known, including the allegories of Music (Metropolitan Museum, New York); Grammar (Ashmolean Museum, Oxford, and Walters Art Gallery, Baltimore); Arithmetic (Hanema Collection, Holland); Logic and Rhetoric (both in Swiss private collections).

(Right) Equatorial Sundial. Engraved brass. German, about 1740. Length 8½ inches; width 6½ inches. Ex-collections: Sir John Findlay; Sir Edmund Findlay. Museum Purchase, 1962. 62.16.

Two-Handled Cup with Cover. London, 1710. Silver gilt. PHILIP ROLLOS (active 1697-1720). English. Ht. 13½ inches. 63.21. Philip Rollos was one of the many French Huguenot silversmiths who settled in London after the Revocation of the Edict of Nantes in 1685. The Louis XIV style which they introduced gave a new direction to the development of style in English silver. This cup bears the arms of Thomas Wentworth, 3rd Earl of Strafford.

(Left) POMPEO BATONI (1708-1787). Italian. The Madonna and Child in Glory. About 1740. Oil on canvas. 46½ x 24 inches. 63.5.

(Left) JEAN BAPTISTE LEMOYNE (1704-1778). French. Noel Nicolas Coypel. Terra cotta. Ht. 25 inches. Signed: J. B. Lemoyne fecit 172(8). 64.50. Lemoyne's portrait busts are among the best of their century, and none are more vivid than the portraits of his fellow artists, such as this arresting bust of his friend, the painter Noel Nicolas Coypel, with whom he occasionally collaborated on decorative commissions.

Cartel Clock. Gilt bronze, enamelled dial. French, about 1750. Ht. 71 inches; width 31⅛ inches. Signed on dial: BARAT À PARIS. 62.15. The elaborate cases of French clocks are often rich in emblematic significance. This unusually large clock shows Minerva, flanked by the Gallic cock, presiding over a rich mixture of military attributes and Rococo ornamental forms.

Pair of Candlesticks. Clear glass. English, about 1730. Ht. 8¾ inches. Ex-collections: George F. Berney; Sir Harrison Hughes, Bt.

Goblet. Clear glass, with enamel decoration. WILLIAM (1740-1819) and RALPH BEILBY (1743-1810). English, about 1756-1770. Ht. 7 inches. Ex-collection: Sir Harrison Hughes, Bt. 63.15.

Ewer. Silver. London, 1702. DAVID WILLAUME THE ELDER (1658-1741). English. Engraved with the arms of Thomas Wentworth, Baron Raby, later 3rd Earl of Strafford. Ht. 14 inches. 63.20. This ewer and the cup illustrated on page 95 were among seven pieces by Huguenot silversmiths, all made in London between 1702 and 1713, that were stored in unopened boxes in a London bank for over one hundred years until 1963. Made primarily for display in the first place, these pieces, all apparently made for Thomas Wentworth, received little use even during the 18th century, with the result that they have survived in virtually mint condition.

Soup Tureen and Stand. Silver. London, 1740. PAUL CRESPIN (1694-1770). English. Length 21¾ inches. Ex-collections: Duke of Somerset; Baron Ferdinand de Rothschild; Mrs. James de Rothschild. 64.51. This extraordinary piece in the French Rococo taste reminds us that the fame of the English Huguenot silversmiths was international. Crespin worked for two of the most extravagant courts of Europe, those of Russia and Portugal.

GIOVANNI PAOLO PANNINI (about 1691-1764). Italian. Ruins with the Farnese Hercules. About 1716-1718. Oil on canvas. 39 x 29 inches. 64.31. This early architectural fantasy by Pannini is one of a pair acquired by the Museum, the other showing a monumental portico sheltering a fountain and a concert party.

(Left) LOUISE ELISABETH VIGEE-LEBRUN (1755-1842). French. A Lady Folding a Letter. Oil on canvas. 36¾ x 29⅜ inches. Signed lower right: Lise Ve LeBrun/1784. Ex-collections: Albert de Rothschild, Vienna; Baron Louis de Rothschild, Vienna. 63.33.

GUSTAVE COURBET (1819-1877). French. Landscape near Ornans. 1864. Oil on canvas. 35 x 50 1/16 inches. Signed lower left: 64/G. Courbet. 64.59.

THOMAS LAWRENCE (1769-1830). English. Lord Amherst. 1821. Oil on canvas. 93 x 57 1/2 inches. 64.32. William Pitt Amherst (1773-1857), was the nephew and heir of Lord Jeffery Amherst of French and Indian Wars fame. This portrait, commemorating Amherst's embassy to the Court of China in 1816 and his refusal there to pay the expected homage by bowing to the floor in the Imperial presence, was painted for the East India Company's office at Canton, shown in the background.

Pitcher. Clear glass. American, New England area, about 1820. Ht. 6⅜ inches. Gift of Mrs. Harold G. Duckworth, 1964. 64.71. This pitcher is from a group of sixty pieces of American blown and pressed glass, the gift of Mrs. Harold G. Duckworth of Springfield, Massachusetts, part of the well-known collection assembled by her and her husband.

RANDOLPH ROGERS (1825-1892). American. Ruth Gleaning. About 1853. Marble. Ht. 35 inches. Signed on base: Randolph Rogers, Rome. Gift of Mr. and Mrs. Roy Rike, 1964. 64.57. This figure from the Bible presumably was commissioned by an American visitor to the Roman studio of Rogers, a sculptor who lived most of his life abroad.

WILLIAM M. HARNETT (1848-1892). American. Still Life with the Toledo BLADE. Oil on canvas. 22 x 26½ inches. Signed lower left: W. M. Harnett 1886. Gift of Mr. and Mrs. Roy Rike, 1962. 62.2. This picture was painted by Harnett in 1886 for Isaac M. Reed, a Toledo druggist, and until recently belonged to his descendants. Possibly at the request of his patron, Harnett included a copy of THE BLADE for Friday, September 17, 1886.

AIME JULES DALOU (1838-1902). French. Model for the Delacroix Monument. 1885. Bronze. Ht. 34¾ inches. Signed: DALOU. 64.41. This is the only bronze cast of Dalou's model for the monument to the painter Eugène Delacroix (1798-1863), which was erected in the Luxembourg Gardens, Paris, in 1890. Dalou's plaster model is in the Petit Palais, Paris.

PAUL CEZANNE (1839-1906.) French. The Avenue at Chantilly. 1888. Oil on canvas. 32 x 25½ inches. Ex-collections: Ambroise Vollard, Paris; Mme. Fuerstenberg, Berlin and Paris; William A. M. Burden, Washington and New York. Gift of Mr. and Mrs. William E. Levis, 1959. 59.13.

ERNST LUDWIG KIRCHNER (1880-1938). German. Two Bathers. About 1912. Color woodcut. 15⅞ x 11¹⁵⁄₁₆ inches. Signed in pencil, lower right: E. L. Kirchner. Winthrop H. Perry Fund Purchase, 1963. 63.80.

Dance Mask. Wood with incised and applied metal decoration. French Equatorial Africa (Tamu Tribe). 19th century. Ht. 20 inches. 64.55.

(Right) HENRI MATISSE (1869-1954). French. Dancer Resting. 1940. Oil on canvas. 32 x 25½ inches. Signed lower right: Henri Matisse 40. Ex-collection: Mr. and Mrs. Lee Ault, New York. Gift of Mrs. C. Lockhart McKelvy, 1947. 47.54.

GIUSEPPE AJMONE (1923-). Italian. Still Life. 1962. Signed lower left: Ajmone 62. 63.1. Among the international contemporary works of art to join the Museum's collection during the past six years was this painting shown at the 1962 Venice Biennale.

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